



EVENTS

Highlights of our Spring calendar include the return visits of Rudy Burckhardt, Guy Sherwin, and Vincent Grenier; a lecture/screening by Fred Camper, one of the best-known and provocative American writers on experimental cinema; first appearances by Albert Nigrin and Mark Street; and a year-end review of some of the best new films shown during the past twelve months. We would also like to recommend the M.F.A. Candidates program of the S.F. Art Institute on Friday, May 16th.

We will conclude our 24th season on June 15th, and resume after Labor Day. Thanks to all for making this the most successful year in recent memory: attendance on the average doubled, and your continued support has helped insure the future of our program.

ALL SHOWS AT S.F. ART INSTITUTE,

800 CHESTNUT ST., 8:00 PM UNLESS OTHERWISE NOTED.



AURELIA by Albert Nigrin

May 1 Thursday

GUY SHERWIN: FILMS & PERFORMANCES

Filmmaker Guy Sherwin in person

Films: *Riding Ring/Corral* (1976/86); *Sound Track* (1977); *Jug* (1977); *Short Film Series* (several never shown in the Bay Area) (1976-80); *Journeys* (work-in-progress); *Man With Mirror* (performance, 1976/86).

This will be English filmmaker Guy Sherwin's second Cinematheque program, and includes several short works never before shown here. Sherwin's ongoing *Short Film Series* is a remarkable group of one-shot improvisations, combining a rare sensitivity to formal composition with a rigorous sense of structure. Tonight's program makes connections between a number of films he's made over the last 10 years, ranging from a performance with film to a super-8 work-in-progress, filmed during his stay in the U.S. Sherwin has been teaching filmmaking since 1971 and was a workshop co-organizer at the London Film Co-op.

May 4 Sunday

RUDY BURCKHARDT: CITY PORTRAITS & NEW FILMS

Filmmaker Rudy Burckhardt in person

From his early document on Haiti (1938) through his many innovative street films, to his collaborations with Joseph Cornell and Red Grooms, Burckhardt has made his observations of the world into a special body of work. During the 70s and 80s he has produced a special amalgam that combines city portraits with poetic texts (Kenneth Koch, Edwin Denby), diverse musical sources (Chopin, Ives, Monk) and modern dance (Douglas Dunn, Yoshiko Chuma). Burckhardt is also a highly-regarded photographer whose photos are included in many museum collections. Tonight's program features the premieres of both new and recently released older films.

The Pursuit of Happiness, 1940; *Up and Down the Waterfront*, 1947; *The Climate of New York*, 1948; *Central Park in the Dark*, 1985; *In Bed*, 1986; *Dancers, Builders and People in the Street*, 1986.

May 8 Thursday

REDEFINING PERSONAL CINEMA: NEW VARIETIES

A Lecture/Screening with Fred Camper

Tonight the Cinematheque begins an in-depth examination of what constitutes "personal" cinema, culminating with a panel discussion next winter. For this evening's program, Fred Camper will present a screening and lecture in which the notion of personal film-making, as exemplified by the films of Stan Brakhage and others, is seen alongside films made by individuals working in their own unique manner outside of the avant-garde mainstream — Navajo Indians, Kentucky hillbillies, and others who were given equipment and technical instruction and encouraged to make films in any way they chose about subjects which concern them.

Films: *The Wold Shadow*, *The Process, Dominion* by Stan Brakhage, *Wave Cut* by Gail Currey, *A Navajo Weaver* by Susie Benally, *Intrepid Shadows* by Al Clah, *Woodrow Cornell: Letcher County Butcher* by Bill Richardson & Frank Majority, *Mountain Farmer* by Shelby Adams & Mimi Pickering.

Fred Camper is a writer-on-film and film-maker, who has also taught filmmaking and film history. His writings have appeared in *Film Culture*, *Screen*, *Spiral*, *Artforum*, and other leading journals.

May 11 Sunday

THE MACHINE TO KILL BAD PEOPLE BY ROBERTO ROSSELLINI

The Machine To Kill Bad People (1948) by Roberto Rossellini, 80 min., is the great Italian director's (*Open City*, *Paisan*, etc.) most explicitly experimental film, a little-known gem from his early neo-realist period. In a small post-war Italian village, a photographer is given a magical camera that has the power to petrify and kill anyone it "shoots". The photographer takes it as his mission to eliminate all evildoers from the town. As he carries this out, he learns the difficulty and confusion arising from the attempt to distinguish between good and bad.

Plus: *A Human Voice* (1948) by Rossellini, 26 min., from the one-act play, "La Voix Humaine" by Jean Cocteau, with Anna Magnani — A tour-de-force monologue by Magnani, delivered over the telephone to her former lover.

Co-sponsored by the Italian Cultural Institute

May 15 Thursday

VINCENT GRENIER/KLAUS WYBORN

Filmmaker Vincent Grenier in person.

Vincent Grenier's visually complex films are well-known to Bay Area audiences, and tonight's program offers an overview of some of his finest work. In *World In Focus* (1976) and *White Revolved* (1976) "the razor-edge of a short depth-of-field runs along the pulsing walls of the senses looking for the possible unlikely." *Architecture* (1981) is a diary of private corners where I live. *Tremors* (1984) utilizes the kinemacolor process used in the 20's to give the illusion of color in film. Its red and green frames dispute the contemporary flickerless color film, the reality and cumulative pressure of a bounded image." (V.G.)

Unreachable Homeless (1978) by Klaus Wyborn, 33 min. — Wyborn is possibly the most daring and original of recent German experimental filmmakers. *Unreachable* is a cryptic and somber landscape film, using brilliant color, deep space, and constantly changing focus to engage the viewer.

May 16-19

Friday-Monday

WOMEN MAKE MOVIES

Special Location: Roxie Cinema, 3117 16th Street

The Roxie and the Cinematheque will present a four-day tribute to recent independent films made by women, as represented by the independent distribution company "Women Make Movies". Included will be premieres of several important and controversial films, ranging from personalized self-portraits, through dramatic narratives, to political documentaries. Series passes will be available. Among the titles to be shown: *The Gold Diggers* (1983) by Sally Potter, *Committed* (1984) by Sheila McLaughlin and Lynne Tillman, *Daughter Rite* (1979) by Michelle Citron, *Far From Poland* (1984) by Jill Godmilow, *A Man When He Is A Man* (1982) by Valeria Sarmiento, *Reassemblage* (1982) by Trinh T. Minh-ha, *The Ties That Bind* (1984) by Su Friedrich, and others. For a complete listing of titles and times, call either the Cinematheque or the Roxie at the end of April.

May 17

Saturday

ENTITAVELY, a CONVENIENCE

Special Location: Eye Gallery, 758 Valencia St.

Lamar "Chip" Layfield
Carol
Pat Brown
tentatively, a convenience. ENTITAVELY, a CONVENIENCE as a MAD SCIENTIST/D
COMPOSER/SOUND THINKER/THOUGHT COLLECTOR/AS BEEN MIKE FILM. SILENT
SPEED. SUBTLES. TOTAL AD. he as presenting a MAD SCIENTIST/DIDACTON involving film
&/or vaudio &/or BOOED USIC as a part of THE 6 FINGERS CROSSED COUNTRY T.ORE/
TOUR. A DOUBLE NEGATIVE AS NOT A POSITIVE. PEE ON "BOB" S HEAD. EXQUISITE
CORPSE. o.j.dart. NEOIST GUIDE DOG. CHINESE FOR CELLI. SEE/SAW. Notorious lyre(ist) &
1 man orchestra. Norma Yeh, as playing second fiddle around. BALLING TIM ORE IS BEST. "I
had a philosophy once." TRANSPARENT SMILE (MONTY CANTIN PERFORMING W/WHITE
COLOURS). IT'S NOT A MATTER OF LIFE & DEATH (PART X: DNA).

May 22

Thursday

NEW LIGHT

ALBERT NIGRIN/MARK STREET

Both filmmakers will be present.

Albert Nigrin has created a large body of super-8 work while also teaching film-making and starting the GSA Film Co-op at Rutgers University. In *Gradiva* (1984), the hero manqué pursues an illusory woman he creates yet who fails to materialize; *Aurelia* (1985), shot in the Gaudi cathedral in Barcelona; *Spin Me Round* (1986), a tribute to Hurricane Gloria; and *Shake Well* (1986), a cinematic milkshake.

In his films, Street tries to juxtapose the sound-track and image so that a particular language is created for each film. *Scratch* (1984) was made by directly scratching the surface of the emulsion; *January Journal* (1985), "A confessional film, intended to blur the line between self-aggrandizement and self-mockery; *West, Boat, and Tent* (1985), "3 films shot on a trip across the country; these films reveal a subjective and poetic reaction to the environment."



THE GOLD DIGGERS by Sally Potter

May 25

Sunday

SPARKLE'S TAVERN

BY CURT MC DOWELL

Filmmaker Curt McDowell will be present.

A seminal member of the West Coast film scene, Curt McDowell is famous for his provocative sexuality and puckish humor. In his first feature film since the underground classic *Thundercrack*, McDowell has thrown George Kuchar and Marion Eaton into a maelstrom of passion and repression. Begun in 1976, *Sparkle's Tavern* became a legend during the 8 years it took to complete. It is one of McDowell's most personal and accessible films, but also one of his funniest, most outrageous and exotic, as it dissects a mid-American generation gap.

Sparkle's Tavern (1984, 90 min.), directed by Curt McDowell, starring George Kuchar, Marion Eaton, Melinda McDowell, Gerry Terra Nova and Peter Paskos.

May 29

Thursday

VENOM AND ETERNITY

BY JEAN ISODORE ISOU

Special Location: Eye Gallery, 758 Valencia St.

Before the Lower East Side's "Cinema of Transgression," before the student revolts of 1968 Paris, were the original bad boys of post-war France, the Letterists. Perpetrating hoaxes and generally scandalizing an outraged bourgeoisie, "Pop" Isou and "Archangel" Gabriel Pomerand led attacks on the authority of the church, the state, and the Academie Francaise with equal fervor. Isou's 1953 *Venom and Eternity* (*Traité de bave et d'éternité*) is an extraordinary, rarely seen film that combines visual and narrative elements with non-synchronous sound and letters scratched directly onto the film in an attack on the actual existence of narrative cinema. Didactic, antagonistic, nihilistic, the Letterists bridge the gap between the Bohemian assaults of Baudelaire and the end-of-imperialism outbursts of the 1980 Punks.

FRIENDS OF THE CINEMATHEQUE

We continue to receive donations from our friends and supporters. The Cinematheque would like to thank: Mark Alberding, Karen Holmes, Laurence Kardish, Lynn Kirby, Meg Madison, Alberta Mayo, Mark Scown, Steve Seligman, Paul & Gail Switzer, Willie & Becky Varela, and an anonymous donor.

San Francisco's property owners have an opportunity to support the cultural life of the city through the Voluntary Arts Fund. By checking the box on your tax form and including a contribution to this fund, you are making it possible for San Francisco's non-profit art groups to improve their physical and technical capabilities — over \$60,000 was provided in the past year. The Cinematheque urges you to help this very effective art support resource.

June 1

Sunday

THE POWER OF EMOTIONS
BY ALEXANDER KLUGE*The Power of Emotions* (*Die Macht der Gefühle*), 1983. Directed by Alexander Kluge.

Alexander Kluge has long been considered one of the most important figures in the "new German cinema," having made over two dozen films since 1960. He is becoming better-known in the United States through the success of *The Blind Director*, recently shown at the S.F. International Film Festival.

The Power of Emotions is a collage film abounding in ideas, details and associations. By attempting to define time as a new experience, connections between everyday occurrences, myths, and policy become visible. Co-sponsored by the Goethe Institute, San Francisco.



Susie Benally filming A NAVAJO WEAVER

June 5

Thursday

TEXT AS IMAGE

One of the themes that emerged in American filmmaking during the 1970s was the use of printed text as an image contained within (or entirely comprising) a number of experimental works. Texts function in different ways — as transmitter of information, as visual imagery, or as a direct intervention into the process of signification. Scott MacDonald has written an extensive analysis of this development included in the March 1986 issue of *Afterimage*, focusing on 15 films released since 1970. MacDonald's article provides the basis for this evening's program.

Films: *Cold Cows* by Franklin Miller; *Let's Be Pals* by James Irwin; *Poetic Justice* by Hollis Frampton; *But No One* by Su Friedrich; *Spiritmatters* (1984) by Peter Rose; *The Is/land* (1982) by David Goldberg and Michael Oblowitz.

June 6

Friday

OPEN SCREENING

The final open screening of the Cinematheque's season — an ongoing tradition for several years in which all filmmakers are invited to bring recently completed work (super8mm or 16mm, silent or sound). Admission is free; room #26.

June 8

Sunday

AMERICAN MADNESS: COMMIE SCARE FILMS OF THE '50s

Special Starting Time: 7:00 P.M.

Films: *Red Planet Mars* (1952) by Harry Horner, with Peter Graves; *The 27th Day* (1957) by William Asher, with Gene Barry; *The Next Voice You Hear* (1950) by William Wellman, with Nancy Davis (Mrs. Ronald Reagan).

Now that the age of *Rambo* is upon us, the Cinematheque thought it would be a good time to look back at three particularly imaginative, if somewhat ludicrous sci-fi films of the 1950s which dealt with the Red Menace and the future of mankind. *Red Planet Mars* shows the havoc created by Communist ex-Nazis who pretend to be sending Earth radio-signals from Mars; *The 27th Day* follows the convoluted plot of E.T. from a dying planet who try to take over our planet by having different superpowers exterminate each other; *The Next Voice* is a Capra-like classic about what happens to the people of the world when God's voice (over international radio-waves) materializes to warn them that there is more to life than they are getting out of it.

June 12 & 15 Thursday & Sunday

SECOND GLANCES: HIGHLIGHTS OF THE YEAR

The Cinematheque concludes its regular calendar screening series (prior to a three-month summer break) with two programs in which many of the highlights of the past twelve months will be given an opportunity rare for short films, a second viewing. Programmed by David Gerstein and Steve Anker.

Thursday: *Money* (1985) by Henry Hills, 15 min.; *Lenin Portrait* (1981-82) by Peter Hutton, 10 min.; *Unicorn* (1985) by Donna Cameron, 18 min.; *Area Predictor* (1983) by Bill Baldwin, 7 min.; *Low Resolution TV* (1986) by Scott Stark, 6 min.; *\$1* (1984) by Christoph Janetzko, 15 min.; *Syntagma* (1983) by Valie Export, 17 min.

Sunday: *Knowledge is as red as a raspberry* (1984) by Chika Ogura, 7 min.; *Roses of Isfahan* (1984) by Peter Herwig, 5 min.; *What's Out Tonight Is Lost* (1983) by Phil Solomon, 12 min.; *Poor Young People* (1985) by Medora Ebersole, 7 min.; *Ludlow Street Newsletter #1* (1985) by Jeffrey Preiss, 10 min.; *Big Brother* (1984) by Caroline Avery, 8 min.; *To Die Dreaming* (1983) by Steven Weisberg, 7 min.; *The Answering Farrow* (1985) by Marjorie Keller, 30 min.

There will be a closing wine and cheese reception following the Sunday program.